

THEATRE

New National.
A highly entertained audience accompanied Mr. G. Bernard Shaw into one of his delightful trips into the polite underworld; for Mr. Shaw all the world is underfoot. The good people are quite as bad as the wicked; the main difference being in the customs of speech and attire. When Mr. Shaw desires to present a picture of total depravity he exercises more than charity. Bygone he makes the dustman, who visits the sociological experimenter with a view to selling his daughter for cold cash, the most emphatically picturesque character in the play. The dustman revealed in the profession is brought back in the last act remade with a new uniform, a new dialect and a new profession.

Forced out of poverty, in which he was afflicted the delight of inhaling squandering into an affluence which rendered him uncomfortable, he becomes a vigorous declaimer against the institution which Mr. Shaw cleverly invented to fit the ingenious phrase "middle-class morality." A glint of sarcasm is reflected from this character of the dustman who might have been a "phoney" laborer in his natural environment had not a multi-millionaire insisted on discovering his oratorical talents by making him as a "phoney" in the general uplift.

In seeking humorous or satirical contrast Mr. Shaw's play falls into the responsibility of puncturing a fallacy. The method of abrupt contradiction. He does not burden himself with the responsibility of puncturing a fallacy. The method of abrupt contradiction. He does not burden himself with the responsibility of puncturing a fallacy. The method of abrupt contradiction.

The subject of his revelations of total depravity he is at heart a rare champion of morality, whether it travels around or is left at home. In making his characters yield in one way and another to the obligation laid down by social procedure, Mr. Shaw after all is not much more than a protest against conditions as a protest against dullness. The fact that the characters are thorough y indoctrinated by popular sentiment makes them a tempting subject for creative fiction. If the characters were unpopular, Mr. Shaw would not doubt be one of their most voluble champions.

The gentlemen who makes the little flurry in a social pool which constitutes this play is a Prof. Higgins, who conducts a "phonetic laboratory" in London. The professor, who is a man of positive mentality and great self-appearance, is the tests of social acceptability, takes an ignorant girl under his tuition and brings her to the gradual stages to a point where she is accepted in society as one of the smartest of the smart. The little "Pygmalion" is a really poetic touch which recalls the sculptor who brings a thoughtless, heartless statue into sympathy with human existence. The professor's miscalculation in not realizing that as he developed the girl's intelligence, he was also developing her taste and sentiment, and that what he thought was the culmination of his experiment would only be a beginning.

The subject of this proposition to obliterate the influence of heredity and substitute environment as the sole factor in human existence, the professor affords most fascinating opportunity for the actress portraying the role of the dustman. The daughter, Mrs. Patrick Campbell does not invest it with any artificial sprightliness. Despite the exquisite play of humor she makes it a reflection of personal dignity as well as personal grace. The differences made by personal appearance are illustrated by some beautiful clothes. The study of speech, which is an even more important element of the demonstration, affords opportunity for observation of a number of the infinitely variant shades of dialect which the English language is capable of.

The very responsible role of Prof. Higgins is enacted with force and discrimination by Philip Merivale, and Doolittle, the dustman, a conspicuous figure, even though not constant in attention through the play, is portrayed with painstaking efficiency by Edmund Gurney.

There are little strokes of sincerity through the piece which indicate a development on the part of the author toward sympathetic sentiment. The realization of the girl that she has left behind her past only to find no future awaiting her is a moment that almost approaches tenderness. But the story is not of importance excepting as a background for brilliant thought and polished diction. It is argument, not for the sake of a principle but for the sake of logical and rhetorical display. The audience was emphatic in its welcome to the new play and to Mrs. Campbell and the company surrounding her.

Belasco.
Lew Fields, without the environment of hitting music, torch-song effort and chorus girls, conveyed an unusual impression last night at the Belasco Theater as the star of "The High Cost of Loving," presented by A. H. Woods. The comedian's present vehicle, the one in which he starts his announced journey toward the legitimate drama, is a farce, pure and simple—not so pure as simple. The audience quite naturally expected the orchestra to strike up any moment, with drums and cymbals, in evidence, and danced almost continuously toward the wings for the usual gallop of frolicsome young women to dash forth, but listened and looked in vain. One well-groomed auditor was heard to remark, just after the curtain had descended on the final act, that he had taken his young son to the theater to see a musical comedy. He, in common with many others, evidently had failed to read the advance notices. The incident is cited merely to demonstrate that the basest task confronting Mr. Fields is to dissuade himself in the mind of the theatergoing public from the form of entertainment with which he has been so closely and prominently identified for many years.

The capacity audience last evening was not that Mr. Fields has a large following in the National Capital. They look on him with a jaundiced eye, and he is almost continuously lauded, the big man, "we were entirely satisfied with 'The High Cost of Loving.' Some others, very likely, could not reconcile themselves to his entire body, even my eyelids, was completely covered with blisters. The burning and itching were everywhere terrible, and I COULD NOT SLEEP nor rest. I think I had one of the worst cases of eczema a human being ever had. I used eight different kinds of remedies without success. I then tried Resinol Ointment and Resinol Soap and it stopped itching IMMEDIATELY. I gradually noticed a change for the better. Now I am entirely cured." (Signed) Edward F. M. Albright, 249 River St., Boston, Mass., Aug. 11, 1914.

Now ask yourself this question: "Will Resinol could heal my man's skin, will it not also heal mine?" You can get Resinol Ointment and Resinol Soap at ANY drug store, or for free trial, write to Dept. 10-R, Resinol, Baltimore, Md.

will be held after the performance tomorrow night.

Cosmos.
A musical act by the Gallierini family, a quartet which offers solos on the violin, flute, cornet and accordion and concerted pieces, with four accordions, leads the Cosmos bill this week and wins big applause. "The Section Boss," by Caulfield and Driver, is filled with bright lines and presents a good character study by Mr. Caulfield. The Great Buckner does some difficult and dangerous things with a one-wheel machine. Fred Coleman wins laughter and applause with his funny stories and songs; the Tumbling Toms do some difficult barrel jumping, with comedy freaks as a foil, and Golding and Keating, a tall man and a short girl, offer amusing songs, repartee and eccentric dancing. The weekly motion pictures of big world events and the photoplays furnish additional entertainment. Thursday, beginning with the matinees, the bill will be changed.

Casino.
A rollicking entertainment, with interpolated songs, dances and other specialties, under the title, "A Day in Court," is being offered at the Casino Theater this, the last week of the Baldwin Dramatic and Musical Comedy Company, by featured players, who present among other offerings, a pajama dance and dolls' chorus, a soft shoe sextet and a duet, "All Night Long," that won many encores for Lange and Lloyd, who sang it. Among the supporting acts are the Excelsior Quartet and Tom Hoefne, "the moon peep," with amusing stories, dancing and acrobatics. The program is supplemented by the photoplays and the evening by Casino specialties that were quite popular. A general reduction of prices went into effect this week.

Lamoureux Opera Recital.
Victor Herbert's opera, "Madelaine," was characterized as a tender pastel in music and an ideal of sentiment by Mrs. Mignon Uke Lamoureux in the last of her course of lecture-recitals on modern art and opera. "The moon peep," with amusing stories, dancing and acrobatics. The program is supplemented by the photoplays and the evening by Casino specialties that were quite popular. A general reduction of prices went into effect this week.

Columbia.
One of the film sensations of the year is being shown at the Columbia this week. "Hypocrites," is, indeed, a remarkable screen play. Lifelike pictures portray a story that holds the attention of the audience throughout the presentation. The treatment is daring and so ingenious that this picture takes its place among the most exceptional films. The play was written and staged by Lois Weber under the direction of Hobart Bosworth, who long played leads in many famous vaudeville stars. In it Gabriel, an ascetic monk of olden time, labors to perfect an image of Truth, consecrating himself with fasting and prayer, and keeping his work a secret. One monk, bolder than the rest, spies upon him, but is blinded by the light of Truth and can see nothing.

The unveiling of the statue is made a fete day, and all gather to listen to the address of the abbot, who himself consents to unveil Gabriel's gift. The covering is pulled aside and there stands a figure of Truth, naked. Unable to see with the eyes of the spirit, the people, with one accord, rush upon Gabriel and kill him. Only two can look upon Truth unflinchingly, a little child and the woman who loves Gabriel. The woman who loves him covers the dead Gabriel with her veil, which turns from white to black as she bends over him. Nearby the Magdalene crouches. Several thousand years pass and see Gabriel as the minister of a present-day church, frail and ill, but fired with divine inspiration. In the congregation are the same people, who, in the prologue, stoned the monk to death. Now they are bored or shocked by his denunciation of hypocrisy. Only the woman who loved him, now a singer in his choir, and the Magdalene, who kneels in prayer after the others have left, understand. The spying monk is now a choir boy, surreptitiously reading the newspaper with its reproduction of Pausanias' famous painting, "The Truth," and vague memories stir. He sinks into a dream. His body, in the form of Gabriel, the ascetic, leaves his present-day body, and accompanies Truth with her mirror, visits the various scenes of the story, showing him in this wonderful mirror of hers the real actors of the characters. Preceding "Hypocrites," a glimpse of the great northwest, with its wild life and big game, in itself an excellent show, was given.

B. F. Keith's.
The bill at Keith's this week covers a wide range of entertainment. Everything from grand opera to trained animals, with the usual singing and dancing acts, is included in the program.

Valeska Suratt. In a series of scenery and costumes, is the dominant feature in a new version of "Black Crepe and Diamonds," and "The Moth and the Flame," assisted by Melvin Stokes, Jack Willard, Jack Mann and Honey and Honey. The last two were excellent in their cyclonic dancing turns. Mabel Berra contributed English songs and grand opera selections and was repeatedly encored last night. Corradini's menagerie, which closed the program, was a distinct novelty. The menagerie includes a well-trained elephant, trained zebras, dogs and a "high school" horse. Mme. Corradini gives an exhibition of expert horsemanship. Matthews, Chayne and company present a novelty act described as "an imagination in three acts." Its story concerns a dope fiend and his fantastic dreams of wealth. The sketch was well presented and its scenic in vestiture added much to its success. Henry Lewis, who terms himself a "quintessential original turn," presents a novel capacity audience last night in laughter from the moment he appeared until his exit. Herrick and Hart offer a clever conceit entitled "Eloping." Rita Boland and Lou Holtz, a mélange of song, dance and story. Bedford and Winchester, difficult and clever juggling, interspersed with comedy, and the Fox News Pictorial round out the entertainment.

Poli's.
"Dorothy Vernon of Haddon Hall," a historical drama in four acts, was presented by the Poli Players last night with a setting in costumes of rich coloring and fabric of the Elizabethan period. Maude Gilbert in the role of the willful and daring heroine, who parades as one queen, defies another and participates in several escapes and rescues, upsetting political intrigues and engaging in sword play with the villain, does some clever acting. Miss Theresa Dale made an impressive debut in Washington, carrying the role of Mary Stuart, Queen of Scotland, with dignity. Rocklife Fellowes as the Sir John Manners who wins the heart of the fair Dorothy, despite her father's hatred for the house of Rutland, who serves Mary Stuart in her hour of distress and who is banished by the jealous Elizabeth Tudor, was effective and consistent. Robert Lowe in doublet and hose, with a sandy beard, gave a careful characterization of the tricky Sir Malcolm Vernon and Graham Velsey appeared as a court fool and gave one of the best interpretations he has yet presented.

Gayety.
Lew Kelly, in a theatrical "dope" character, who has been coming to the Gayety Theater for some time, is here this week, and from the reception given him at yesterday's performances his popularity has not waned. Kelly is in the "Belasco" which is one of the best productions that has appeared at the Gayety this season. It is not a "one-man" show, for, besides Kelly, there are Leon Hascall and Harry Van, also good comedians. Jean Irwin, a strikingly pretty girl, gives the members of the cast a close run for first honors. Her singing is exceptionally good. Many new faces are seen, and the "Singer" beauty chorus of twenty-five girls and dances well. The College Boys' harmony act also contributed to the success of the features and received several encores.

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"Mara," which is in one act, has been translated from the German into poetic English by Mrs. Lamoureux.

Film Features.
Crandall's.
To crowded houses at all performances yesterday Crandall's Theater presented "The Fairy and the Wolf," with Mary Miles Minter featured. In the leading roles are Percy Hilton and Will Archie. "The Fairy and the Wolf" is being shown again today as the feature attraction. Green's orchestra and the pipe organ recitals are other features.

Strand.
At Moore's Strand Theater a photoplay of romance of the ranch and railroad, "The Love Route," drew large audiences yesterday. The piece is by Edward Peple, author of "A Pair of Sixes," its theme being the attempt of a civil engineer to run a new railroad through the ranch of a woman and the plans of the ranch owner to thwart this scheme. Cupid steps in, pacifies the warring elements and the railroad becomes a love route in reality. In the production are featured Harold Lockwood, Winifred Kingston and Donald Crisp. Accompaniments are played by the Strand Orchestra.

Garden.
Moore's Garden Theater yesterday featured a screen version of "David Harum," showing William H. Crane in the title role. Harold Lockwood enacts the role of John Lenox, and Kate Weeks, Guy Nichols and Hal Clarendon are shown in other roles. This attraction will hold the screen until Thursday. The bill is further augmented each day by farce comedies and other films. The Garden Orchestra plays the accompaniments.

Special Film Features.
Film features much out of the ordinary are announced this week at the various photo-play houses. The Regent today shows Orini Hawley and Earl Metcalf, in "The Regenerating Love"; tomorrow, Tom Moore

and Marguerite Courtot, in "The Black Sheep"; Thursday, "A Weakening Brother," in two parts, also a comedy; Friday, Lionel Barrymore, in "The Seats of the Mighty"; in six acts; Saturday, "Tillie's Punctured Romance," featuring Marie Dressler, Charlie Chaplin and Mabel Normand.

The Lyric, today, "The House of Bondage," featuring Lottie Pickford; tomorrow, William Farnum and Mary Vale, in "The Glided Foot"; Thursday, "The Bargain," by Thomas H. Ince, starring William Hart and Clara Williams; Friday, H. B. Warner, in "The Ghost Breaker"; Saturday, Tyrone Power, in "Aristocracy."

The Olympic-Today, William Farnum in "A Glided Foot"; tomorrow, James Morrison, Dorothy Kelly, and Mary Maurice, in "Mother's Ruin"; Broadway star feature, in three parts; also Ruth Roland, in "The Mystery of the Tea Danant"; Thursday, Robert Hilliard in "A Pool There Was," featuring Theda Bara and Edward Jose; Friday, Helen Gardner in "The Still Small Voice"; Saturday, Charlie Chaplin in "A Night Out," also "Runaway June," installment No. 5, and Alice Joyce, The Prince and the Pauper; tomorrow, William Farnum in "The Virginian"; Thursday, Francis X. Bushman and Beverly Bayne in "Thirteen Down"; Friday, Robert Edison in "The Call of the North"; Saturday, "The Old Code," written by James Oliver Curwood, also "A Night's Adventure." Orchestra every evening.

Penn. Gardens—Today, "The Last Dance," actual Paris Opera House scenes; tomorrow, "The Forbidden Path," featuring Octavia Handworth, in five parts; Thursday, "For King and Country," all-star cast, in six parts; Friday, "Judith of Bethulia"; Saturday, "European Armies in Action"; Sunday, "Hearts and Flowers, The Legend of the Rose"; Monday, "The Quality of Mercy"; Tuesday, "The Silent Plea"; tomorrow, Gertrude McCoy, "In Spite of All," also "A Woman Went Forth," featuring Joseph Kaufman, a Washington boy; Thursday, Earl Metcalf in "The Hermit of Bird Island"; Friday, Ruth Roland, in "Jared Fairfax's Millions"; Saturday, Naomi Childers in "Roselyn," also Gertrude McCoy in "The Tragedy of the Rail."

The Circle—Today, Lillian Russell in "Wildfire"; tomorrow, Edith Story in "The Quality of Mercy"; Thursday, "The Circus Man," adapted from the famous show in five acts, also "The Amateur Prodgal."

Two indictments were returned, each of which names as defendants the Hamburg-American line and the five individuals. The latter are Carl Buenz, director in charge of the New York office of the Hamburg-American line and former German consul general at New York; George Kotter, superintendent here of the Hamburg-American line; Felix Seifner, supercargo of the American steamship Lorenzo, which was surprised and captured by a British cruiser while coaling the German cruiser Kaseruh; J. Pampshaus, otherwise known as Walter Poppenhouse, supercargo of the American steamer Berwind, which cleared for Buenos Aires, but arrived at Rio Janeiro two weeks overdue, and Adolph Hachmeister.

The indictments state also that the alleged conspiracy included other persons unknown to the grand jury. All five of the individual defendants named

will be arraigned for pleading in the United States district court here tomorrow.

Substance of Charges.
The first indictment charges the defendants with conspiracy "to defraud the United States in and by causing collectors of customs, by means of false statements, to make, record and transmit untrue and inaccurate records." The second charges "conspiracy to defraud the United States in and by obtaining clearance papers by means of false manifests."

Mr. Buenz, named in the indictment, became a German consul at Chicago in 1892, after being consul at Port au Prince, Haiti. Seven years later he was appointed German consul general at New York, which post he held for about ten years. Then he became German minister to Mexico, and later he served at Constantinople as German representative on the board of administration of the Turkish national debt. He became American representative of the Hamburg-American line in 1902.

Three Plead Not Guilty.
George Kotter, Adolph Hachmeister and Walter Pampshaus, three of those indicted yesterday, pleaded not guilty when arraigned today. They were released in \$5,000 bail each. Karl Buenz, managing director, and Felix Seifner, supercargo of the Lorenzo, failed to appear.

Viera New President of Uruguay.
MONTEVIDEO, March 2.—Dr. Feliciano Viera was yesterday elected president of Uruguay. In the new cabinet Pedro Cols will retain the portfolio of minister of finance and Dr. Juan Carlos Blanco that of public works. Manuel Otero will be the new minister of foreign affairs.

Steamship Company IS UNDER INDICTMENT
Hamburg-American Line and Five Individuals Accused of Conspiracy to Defraud United States.

NEW YORK, March 2.—The Hamburg-American line and five men, one of whom formerly held high offices under the German government, have been indicted by the federal grand jury here on charges of having conspired to defraud the United States government through false statements, false clearances of vessels from American ports, and false manifests of cargoes, with the intent of having the ships proceed to places other than those mentioned in the clearance papers and there deliver supplies to ships belonging to a foreign government.

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